

Easton,
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DEPARTMENT OF JAPANESE ART.

Special Exhibitions of the Pictorial Art of
Japan and China.

No. 1.

HOKUSAI, AND HIS SCHOOL.

CATALOGUE.



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INTRODUCTORY REMARKS.

An adequate classification of objects of Japanese art, produced during the thirteen centuries of its existence, is based upon a primary chronological division into five great periods, which are quite sharply demarcated from one another as wholes, not only through differences of political, religious, intellectual, and social environment, but also in the vital character of their æsthetic forms. Each discovers, perfects, and exhausts an ideal of conception, a synthesis of artistic qualities, and methods of execution peculiarly its own, though the course of its effort becomes divided into a number of parallel or successive experiments with sufficient individuality to constitute them separate schools. Each of these schools has its own special history, wealth, and fortune according to the number and order of its individual geniuses, and these in turn surround themselves each with a coterie of more or less able pupils.

The first of the five great periods culminates at the beginning of the eighth century of the Christian era; the second at the beginning of the tenth century; the third at the beginning of the thirteenth; the fourth at the end of the fifteenth; and the fifth at the end of the eighteenth. Of this last period alone is it necessary now to speak; for the contemplated exhibitions of leading schools and masters in the line of the pictorial arts, of which this is the first, will follow in the main the reverse of the chronological order.

The Fifth Period of Japanese Art may be said to begin about the year 1680, to culminate about the year 1780, and to close with the downfall of the Tokugawa Shogunate in 1868. It is part of a large movement in the history of Japanese culture, roughly characterized as an effort to get away from the domination of the Chinese ideals of the preceding period; to re-

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awaken interest in Japanese history, character, and custom; to substitute the genuine act of the individual for the machinery of form, and to bring the common people into conscious participation in the higher life of the nation. That these worthy aims, more or less clearly defined in the consciousness of scattered leaders, failed in the realization of complete success is due, in part, to the fact that the upper classes of the military aristocracy for the most part stood aloof; in part to the absence of concerted effort among literary or commercial men who, unused to the solution of such deep-reaching social problems, were too often content to lose precious opportunities in narrowly conceived individual experiments. Elsewhere, the vigor of purer aim was lost in the muffled antagonisms of feudal politics. There is thus a note of uncertainty and self-contradiction in the culture of the second half of the Tokugawa dynasty, which increases till the ominous whisper of widespread conspiracy ushers in the end.

In Art the sum of these local movements, born under conditions of mingled hope and adverse fate, never succeeded in creating, as in earlier periods, something to be welcomed as a recognized national school. It was a period of scattered aims and random methods, agreeing only in the common desire to break away from older traditions. Any new departure which promised relief was eagerly grasped at, the result being subdivision into a host of petty schools working side by side, sometimes in rivalry, but in the main for separate, class-limited patronage. It is necessary here to enumerate those only whose individuality and length of life are marked. Early among them is the school of Korin, already foreshadowed in the work of Sotatsu, and which may be roughly described as a transition from the formalism of the Kanos to ultra-impressionism. A second was the school of Chinnampin, an imported Chinese master who for some years made Nagasaki the seat of his instruction. Its work was chiefly confined to a realistic rendering of animals and flowers; its attraction lying rather in the newness of the realism than in its foreign origin. A third, from the same continental source, was the so-called Bunjinga or Southern School, which took its rise in the mannerisms of the

independent Confucian *literati* of the later Celestial Empire. The very name *bunjinga*, "literary man's painting," describes both its scope in Japan and its weakness. While raising the banner of freedom and individual refinement, winning regiments of converts from the very ranks of the nobility, and sweeping like a wasting conflagration over four fifths of the country, it fell under the inner tyranny of the same pious conventionality of literary aristocracy which was already ruining the Chinese intellect. A fourth of these movements was the Shijo or Kioto school established by the great Okio, who comes nearest to being a leading genius in modern Japanese painting. The principle of realism combined with delicate artistic insight, which he firmly founded upon an original and adequate technique, became the fertile source of numerous sub-schools comprising in four generations a membership of at least a hundred masters, who received for chief stimulus the patronage of the wealthy mercantile classes of the two neighboring cities, Kioto and Osaka. Yet as late as 1878 very few of these artists were known even by name at Yedo.

But a fifth school, which, in the magnitude of its results if not in the abstract excellence of its standards, comes the nearest to being the distinctive national school of the Fifth Period, is the Ukiyo, "The Painting of the Floating World," which deliberately throws to the winds all ideal standards, literary, religious, moral, or æsthetic, and, without conscious aim at realism, undertakes in terms interpretable by the common people to mirror for its own amusement the passing fashions and the vulgar recreations of the day. Yet, before speaking of this popular school more in detail, it is important to enumerate, at least, three more schools which, of earlier origin, were stimulated into new vigor and manner by the rivalry of these innovating masters, and by the very thrill of the questioning self-asserting life that was in the air. Their work holds no small place in the sum of latter-day Japanese production. I refer to the Kano school, which still held its own as the official furnisher of pictorial decoration to the elaborate court of the Shogun, and to the imitating host of feudal establishments throughout the registry of the daimio-ate; to the Tosa school, its rival in aristocratic favor, and the

special *protégé* of the imperial court at Kioto, and to the Butsuga, or paintings of altar-pieces and illuminated manuscripts for the use of the Buddhist temples. In addition, it should be said that many minor schools arose on the basis of a combination of qualities peculiar to two or more of the eight already mentioned.

In speaking of art in general, during this fifth Japanese period, no one can fail to reckon with the enormous amount of work done by artisans trained in the technique of the many beautiful art-industries. This work is perhaps the most distinctive form of the nation's art at this time. The patient skilful labor which it demanded furnished a natural outlet for the restless energies of masses coming for the first time into something like adequate self-consciousness. In strict classification, however, this can be enumerated as no new branch or school, since the character of its design varied with the traditions of the pictorial school in which the designer had been trained. Thus a large part of the modern design of Kioto belongs to the Shijo school, while the Ukiyoe may properly claim preëminence in that produced at Yedo. It may be laid down as a rule that in all periods of Japanese art, except the first, when sculpture was the leading art, it is the character of the pictorial work upon which primary classification turns.

The Ukiyoe, then, is only one of eight leading schools whose contemporaneous work constitutes the Fifth Period of Japanese art. It is the art of the common people preëminently, though not exclusively, since, as we have seen, the Shijo school sought the patronage of the mercantile classes. It is not true, either, that here for the first time in the history of Japanese art, the every day life of the people was taken as an adequate motive. The art of the Third Period had been conspicuously the representation of Japanese man, rich and poor, noble and peasant, soldier and servant. Neither is it true that the Ukiyeshi are the only artists of Japan sprung from the common people; for Okio and most of the artists of the Shijo school were not Samurai by birth. But it is true that Ukiyoe is the art which specially accompanies the new movement of the last two centuries toward self-consciousness and national feeling on the part of the plebeian classes, a movement of which the present

condition of Japan is the logical outcome. No doubt the germs of this movement were sown in the contact with foreigners, which marked the end of the sixteenth century. The establishment of the Tokugawa despotism and of the policy of exclusion was only an illustration of the growing solidarity of the national temper which also caused the consciousness of the people to turn inward to the possibilities of self-development. This movement was roughly shaped by four new lines of intellectual activity : first, independent historical research and the publication of great popular histories of the earlier national epochs ; second, the foundation and development of the theatre, with a popular dramatization of great historical events, scenes from ancient romances, sensational versions of noted biographies, and striking incidents from contemporary life ; third, the evolution of a great school of novelists who utilized every motive of romantic interest in Japanese history and character, in addition to those available for the stage ; and fourth, the enormous expansion of printed illustration, both as an accompaniment of histories and novels, and as an independent means of holding the mirror up to contemporary custom. To these might perhaps be added, as the result of an insatiable curiosity for facts, a semi-scientific literature, founded upon imported scraps of foreign information, original though sometimes erratic research, especially in natural history, and constant travel and exploration of the wonders of the land. In these several ways, the people gradually came through self-understanding to be a force in the higher life of the nation, quite as in the West popular literature, the drama, science, and the newspaper have penetrated to our lower social strata. A multiplicity of new standards and wants became felt, the world of fashion as a great domineering mistress was born, costume and the supply of countless objects for personal adornment or decorative environment entered upon a marvellously rapid course of evolution, and the spontaneous fulness of life shrank from no excesses of pleasure. Yedo during this period was not unlike Paris under the Second Empire.

It may be inferred from this brief account what wonderful opportunities the artists of the Ukiye had at their disposal,—

national mythology, history and romance, facts of animal and plant life, famous landscape scenes, the heroes of the drama, the heroines of gallant adventure, the numberless *fêtes* and merry-makings of the people, and the complete rotatory album of the fashions, in the way of motive; painting for the decoration of hotels, theatres, shops, and houses of pleasure, and printing for endless book-illustration, and for cheap pictorial representation, in the way of demand. On the whole it is the art of printing, and the designing for colored illustration, which give the most characteristic stamp to the Ukiyo. Yedo became the centre of an enormous exportation into the provinces, and among the agricultural population, of books and cheap color-prints. The designs of leading masters might be numbered by tens of thousands. This facility and condensation soon led to a third line of work for the Ukiyeshi in the designing of new and infinite ornamentation to be utilized in the art industries. Manuscript and published albums of decorative patterns for architecture, sculpture, metal work, lacquered work, ceramics, and textiles were produced in large quantities.

In speaking of the positive artistic qualities of the Ukiyo as a whole, a certain amount of reserve is desirable. Whether or not due to our latter-day theory that great art-periods are chiefly caused by popular protest against conservative tradition, some misconception has led European writers for the most part to rank the Ukiyo as the culminating wave of Japanese pictorial production. The truth is, however, that in the greater qualities of oriental art it is for the most part lacking. The wonder is that under the untoward social circumstances of its origin it should have done so well. In art *vox populi* is far from being *vox dei*. Cut off from the sympathy and experience of the cultivated classes, compelled to suit the taste of comparatively uneducated patrons more interested in pleasure than in beauty, and governed by the commercial element of cheapness, it is the highest tribute one can pay to the taste of this Japanese populace and of its artists to testify that they did not for more than a century fall into hopeless vulgarity and degradation. The fact is that they had deliberately thrown away all ideals whether of morals or of art; and a philosopher would have been puzzled to

predict what new ones they should erect for themselves. It is not enough to be interested, however passionately, in the ordinary aspects of life, if this interest does not find its outlet through the channels of high and pure taste. This does not imply that the ancient standards of Kano and Tosa should remain in force, but that the new ones should be equally worthy. No Japanese condemns Okio as vulgar because his standards are new. But we Westerns, who prize cleverness in art above all things, are naturally led to overrate a newly discovered cleverness greater than our own. In cleverness, dash, power of rapid drawing, ability to seize available motive in every situation of life, light hilarious vitality, intense condensation, and strength in the more external species of decorative line feeling, they are indeed worthy of the highest praise such qualities deserve. They lay before the student wondrous and unique solutions of primary problems. But they are insincere, and content with superficial phases. They exhibit great talent limited by inadequate conceptions. They are devoid of the higher imagination. They do not sound the deeper harmonies of dark and light, or of synthetic line, as do the older schools. It is in color only, and in the synthesis of color-problems with those of *notan* (dark and light) that their new departure is of great substantial worth. Here, indeed, they contribute a wealth of possibilities before untried in Japanese art. In their exceptionally fine work, and at their culminating period, they do perhaps for a moment rise somewhat above the limits here assigned their school as a whole. The greatest designs of Kiyonaga are really noble in their line conception as in their color, and almost reach the point of creating new ideals.

The historical course of the Ukiyo as a whole must be divided chronologically into several quite sharply marked stages, which follow considerable variations in pictorial style. The first of these stages may be roughly reckoned as covering the interval from the close of the sixteenth century to about the year 1670. This is the primitive or unformed period of the Ukiyo, when it had not yet differentiated itself from the older conceptions, and there was no sufficient reaction of popular consciousness to expand its methods into the solidarity of a style.

Its great creative genius was Matahei. It lies beyond the limits of what I have called the Fifth Period. The second stage of the Ukiyoe was rapidly developed into a school by Moronobu between the years 1670 and 1690, to correspond with the great popular awakening of the period Genroku. Though its technical methods were still largely those derived from the Kanos, it revelled in the representation of street scenes full of life and gay color, and it originated the first adequate book-illustration in thick black outline. The third stage may be considered to begin about 1710 with the firm establishment of a new school by Kiyonobu. The style now commences to change with the progressing fortunes of the theatre. Action becomes more violent and cleverly imitated, color more free, juicy, and eccentric. A large business is developed in single sheet prints, mostly of actors, in outline and colored by hand. The fourth stage originates about 1745. Its leading geniuses are Masanobu and Toyonobu. It deals largely with the representation of women, and with interiors of theatres, inns, and other public places crowded with life. It relies for its greatest effects upon patterns thrown together in flat masses according to the principle of mosaic. It invents printing in colors, but composes at first solely with the resources of two tints. In book illustration it uses very delicate designs in black outline of young people in most graceful attitudes. The fifth stage is marked by the year 1765, when Harunobu invented full color printing, softened the earlier crude tints to great delicacy, and filled in the background with simple but lovely landscape and architectural effects. Now was the full blossoming of the Ukiyoe both in painting and in print-designing. The romantic love of youth is here chiefly depicted. Kiyonaga, following Harunobu after a short interval, developed further the landscape background, gave firmer drawing and ideal proportion to his figures, massed them in bold and splendid groups of synthetic line and *notan*, and invented broader color effects. The sixth stage can be reckoned from about the year 1795. It is a period of dissatisfaction with the refinements of Kiyonaga, of taste for exaggerations and deformities, of violent actions and vulgar feelings, of new clevernesses in drawing, but in general of unhealthy extravagance. Coarse render-

ing of the features of popular actors and courtesans established the types of all countenances whatever. Careless drawing and cheap printing became common ; costumes flamboyant, proportions ugly. The fulness and variety of the life to be rendered took the place in the popular appreciation of artistic excellence. The leader in the descent was Utamaro. His contemporary, Hokusai, achieved a partial revival through turning attention into a new channel, his most striking work being illustrations of novels and rough sketches for printing of everything under the sun.

The Seventh Period comes on about the year 1830, when Hokusai, Hiroshige, and Kunisada lead three parallel movements toward a restoration of Ukiyo, one feature of which is more sobriety and breadth of color, and another the great attention paid to landscape. The temporary advance gained was permanently lost between 1850 and 1868.

It appears then that Hokusai was only one of several leading masters who tried to arrest a downward movement in the last two of seven stages in the course of the Ukiyo, which was itself only one of eight leading schools, together comprising the work in design of the fifth and last period of Japanese art. Of biographical detail in the career of this extraordinary man, which has been worked over in various European publications, little need be repeated here. The points to dwell on are the combinations of qualities revealed by a study of his life-work, and what we may learn of the order of their succession. That he was born with an artistic genius of great capacity there can be no doubt. That he never realized to the full the latent possibilities of that genius is equally certain. Perhaps he would have had less influence upon the minor arts of his country, had he done so. Perhaps a world of delight in his clever and beautifully illustrated volumes would have been lost to us. But, however much we may prize his inexhaustible fecundity, his rapid facility of draughtsmanship, his minuteness of execution, his sympathy with human life, his rough-and-ready mastery of composition, and the strange broad harmonies of his color, it would be an injustice to our best standards and to the memory of other men to blind ourselves to the import-

ance of his short-comings. He never rises to the earnest rendering of a grand conception. There is no hint of sublimity or of passionate devotion to any worthy ideal. Nothing of the religious fire which burned in the pen of Kanawoka, nothing of the deep spiritual insight into the significances of nature, and of synthetic form which dominated Sesshu, fell on the imperturbable soul of Hokusai. He was lacking in the element of reverence. Hence the universality of that vein of humor which, delightful in its place, so signally mars his attempts at serious composition. It is as if a poet could not restrain a pun even in the midst of his finest strophe. It is from this familiar quality that the mass of foreigners, who see all Japanese art through the eyes of Hokusai, think of it as forever tending to caricature and the grotesque. The truth is that in his drawing even, which we admire for its action and vigor, there is, after his style came to maturity, a permeating convention which is far from the requirements of either truth or beauty. We do not here refer to his anatomical peculiarities which are a minor matter. Were his besetting idiosyncrasies essential portions of a lofty scheme of line, we should not apologize for him. But, as it is, they are frequently awkward mannerisms which falsify not unessential scientific detail alone but the essential elements of the conception. It is not Japan that he shows us, but a highly imaginative Hokusaiish world which he builds up for us. The majority of his faces are not like any physiognomy now observable in Japan. His manner of rendering trees, rocks, mountains, and other landscape details reminds of nothing ever noticed in the varied scenery of that country. The traveller familiar with Japanese art will frequently have his attention held by landscape effects and details which vividly recall the manners of the ancient Tosa art, of the idealistic Sesshu, of the realistic Okio, even of the impressionistic Korin. We have again and again seen upon the street the types of faces found in Nobuzane's portraits and Keion's panoramas, in the actors of Kiyonobu, or in the delicate female features of Kiyonaga. But we have never with conscious effort been able to observe a characteristically Hokusaiish face, or a markedly Hokusaiish landscape. Even his birds are

given the same uncanny expression. But we are willing to forgive even this, when it contributes to tenderness and purity of feeling, or to the realization of great pictorial quality.

In this estimate of Hokusai, there should be nothing of disappointment. We may not throw the responsibility so much upon him as upon his time. We may doubt whether a richer or a purer flower could have been raised from that soil. Hokusai was evidently open to all new influences. We find him at various times coming under the domination of Shunsho, Kiyonaga, the Dutch, Utamaro, Torin, Hiroshige, and others. He never stood still; he was ever trying experiments. The decadence being in full swing at the time of his maturity, he could hardly avoid becoming another victim of its causes. It was his misfortune that low taste ruled during his middle life. If fashion demanded that figures should be ten heads tall, Hokusai drew them so. If extravagant humor pleased the public, Hokusai was equal to it. If Utamaro revelled in massing the beauties of the Yoshiwara in hilarious street shows, Hokusai was bound to surpass him. His view was on a level with that of the people. Cut off from all the higher oriental ideals of religion, of philosophy, of poetry, of refined manners, of prophetic insight, of chastened spirit, he could not rise above essentially vulgar aims. Cut off from contact with the great masterpieces of an earlier Chinese and Japanese art, he was without competent guidance. In his day, there were no public museums. The collections belonging to temples and to private owners were, for the most part, closed to the common people. If Hokusai could have taken Keion for model rather than Utamaro, his might have been a transcendent art. If he could have known intimately the really great men of his day outside of the narrow line of the novelists and the dramatists, if the keen scholars, the profound statesmen, the men of trained insight and judgment could have recognized and deliberately guided his genius into normal channels, as a Medici recognized the new-born lights of his generation, we might have had a Japanese art without rival for centuries. As it was, this social gap, this antinomy inherent in the very complex constitution of Tokugawa society, could not be bridged; the times were not

ripe, the days of a possible great art on the lines of the Ukiye were passed. Perhaps the greatest service he could render to his time was the permeation of the masses with such artistic desires and standards as they were capable of understanding. He preserved and enriched a thousand Japanese legends, conceits, myths, and elements of romance at a time when otherwise dulness or despair might have crushed the national intellect. On the eve of its marriage with untried Western standard he stimulated its individuality. We may thank him for this great work of world-wide import, even while we recognize that, as in the American drama of to-day, an enthusiastic popular environment is not sufficient to create a great national art. The greatest genius can successfully lead the people only through his higher, though intelligible, idealism.

Hokusai's artistic career comprised so many styles and experienced such rapidity of change that it is difficult sharply to demarcate the several leading varieties of his manner. But provisionally, and not subdividing too minutely, it may be convenient here to speak of five fairly distinguishable periods. Born probably in 1859, his earliest boyhood was contemporary with the rise of the fifth or culminating stage of the Ukiye. Almost the whole course of the great Japanese art of color-printing was run within the limits of his long life. In early days he must have closely studied the new color-harmonies of Harunobu; but of the four great masters of the year 1775, Koriusai, Shigemasa, Toyoharu, and Shunsho, he chose the latter for personal teacher. The evidence for this is found in his early name Shunro, and in several prints of actors in the style of Shunsho's school. But by 1780 the rise of the young Kiyonaga's genius had eclipsed the fame of all contemporaries; and Shunro, as well as most of the other pupils of Kiyonaga's rivals, was at times strongly drawn under the influence of the new power. Yet he made no great mark during these years; and the close of the best period of the Ukiye also brings on the uneventful close of his first. Hokusai was now fully thirty-five years old when the signs of the decadence, which should open to him the opportunities of his riper genius, began to be evident. People became interested in the realistic representa-

tion of fashionable life rather than in pictorial beauties as such; and drawing tended to fall in the direction of uncouth forms and strikingly strong or difficult attitudes. Freedom was given for any telling innovations which genius should devise; and at first beauties of great promise were developed, especially in color where a roughly picturesque realism supplanted the severer style of the previous stage. The years from 1800 to 1804 marked the excess in the fashionable elongation of the human figure; and these also mark Hokusai's rapidly increasing prominence as a designer rivalling in picturesque effect the work of Utamaro and Toyokuni. In his coloring of this period he uses frequently a crude, brilliant vermilion opposed to a variety of soft cool grays, but with such an extraordinary breadth of massing that it does not lose its place. It is during this second period that he first adopts the name Hokusai, as also Taito; Kako and Sori are found only at this time. Of the influence of an alleged teacher named Sori very little can be traced, due, perhaps, to the fact that works of the earlier Sori, if there was one, are with difficulty identifiable. The name Sori occurs in at least four combinations on existing prints and paintings: Hokusai Sori, Hiakurin Sori, Hishigawa Sori, and Tawaraya Sori. It seems from internal evidence next to certain that the first three belong to the same man, and that it is Tawaraya Sori, if either, who may be identified with the teacher. But his known work does not establish the claim of a determining influence over Hokusai. Rather is Utamaro the man whom the latter imitates.

Between 1804 and 1808 Hokusai did some of his finest illustration in black and white for novels. The exaggerations of the Kiowa period had become curbed, the somewhat repulsive features of his maturer manner were only in embryo, and for the quality of line the culmination of his strength was realized in a frank, vigorous, and picturesque rendering of every rank and circumstance of both Chinese and Japanese life. By 1810 or 1811, we see the beginning of his own original and final manner of conceiving and drawing human faces and figures. Some of his female figures are extraordinarily graceful, and his coloring becomes soft and mellow. If he had been content to develop this vein, he might have attained to higher standards. But by

1812 his growing consciousness of the scope of his powers led him to begin his instalments of thousands of rough sketches of all objects in heaven and earth and in the waters. From now on we find both in his paintings and in his prints, representations of the flora, fauna, and landscape of his own country and of China. Hokusai's third manner or group of tendencies comprises, roughly speaking, the years between 1813 and 1826. This reveals to us on the whole a temporary lowering of his standard, though by no means implying an organic falling off in his powers. The very freedom and rapidity with which he dashed off his marvellous sketches led to frequent carelessness and looseness of drawing, and to a scattered, bizarre character in his composition. Even where an attempt is made at beautiful line-synthesis, it has no rest for the eye. His action and pose become exaggerated and violent; his types of figures, particularly of women, short and dumpy. He delights in the excess of rather coarse humor, degenerating even to buffoonery. His coloring is equally undignified and loose. It is bright and spotty, delighting in frequent use of a gay rosy pink, and quite lacks the massing of synthetic values so characteristic of the color-tones of both his earlier and his later work. It is in the designs for printing, chiefly for his "*Mangua*," rather than in painting, that he excels.

Hokusai's fourth manner, which culminates about the year 1835, is a very rapid reaction from the excesses of his third. It lies in the centre of what we have called the seventh stage of the *Ukiyo*. It is contemporary with the most dignified and restrained work of Kunisada, and with the great landscape color-impressions of Hiroshige. It is marked at the beginning, about 1828, by a sudden hardening and purifying of his whole line conception. Exquisiteness of touch, under the fully developed Hokusai convention, can go no farther. Every detail is crisp, clear, full, and beautiful. There is a momentary dignity and nobility of composing figures which almost compensate for inadequateness of conception. These are combined with color schemes, still somewhat cut up in their mass but in individual passages sounding a very full and delicate range of notes which comes somewhere near the Oriental

standard of purity. But in a year or two more this transitional manner relaxes in its strictness. Line becomes less conspicuously crisp and more inclined to flow in certain limited systems of conventional curves. In color a great development takes place. A definite simple scheme of tints emerges from the elaborateness of his experiments. A warm subdued red is contrasted at focal points with a mellow, greenish blue, the combination being held together by masses of warm green culminating in spots of pure yellow. Minor modulating passages of warm brown complete the scheme. This coloring is Hokusai's own creation, the most unlike anything else in Japanese art, the nearest to the rich effects of European oil work. For these colors are now used in strong broad masses, and with more gradation and blending than is found in the strong color of his early work. Moreover, in emulation of Hiroshige he now uses full landscape backgrounds which adequately support the color-values of his figures. This is the era of his several great series of colored single-sheet prints, and the very central triumph of his developed manner. The fifth period of Hokusai's work, which comprises the last ten or twelve years of his life, is characterized by two simultaneous lines of practice, one the decorative painting of kites, lanterns, and signs in a violent style derived from the influence of Torin, the other the normal development to new logical extreme of his own pictorial style in the direction foreshadowed by his fourth manner. The chief signs of this latter are, in general, a further suppression of the crisp line, the raising of *notan*, or dark and light mass, to the leading element of the composition, and the blending with this in extraordinarily broad tones of his adopted scheme of colors. Ink is used in the drawing in broad and crumbly patches which blend perfectly with the color-*notan* intention. This solemn breadth of color-*notan* is the triumph of the close of Hokusai's career. With him, in 1849, perished the creative vigor of his school, though surviving pupils attempted for a while longer to perpetuate his latest manner. Of his many followers the greatest were Shinsai and Hokuba in his early days; Hokkei and his daughter Yeijo in his middle period; Hokuga and Hokurei in his last style. By 1850 Kunisada and Hiroshige

were already weakening in quality, and Hokusai stands out as the last great rock to stem the deluge of hopeless vulgarity and imbecility which was engulfing the Ukiyo.

Concerning the relation between Hokusai's pictorial work and his prints there is a word to be said. Though designing for prints may be on the whole the strongest new feature of the Ukiyo, yet its painting is an important branch of later Japanese art. Some artists, like Kiyonaga, confined themselves almost exclusively to prints. Others, like Toyoharu, are chiefly represented by paintings. Hokusai holds both in fairly equal balance; that is, he reserved a very considerable portion of his time for painting. The prints of Hokusai have been well known to the Western world now for many years. Exhibitions of them have been held in Europe, and critical articles written about them. But of Hokusai's pictorial work very little has ever been seen in foreign countries, and very little even in Japan at any one place and time. Owners of these paintings have been for the most part unknown persons scattered throughout the country; and no considerable public exhibition of them has ever been held anywhere until now. The importance of a primary study of Hokusai's paintings is two-fold: first, for their own intrinsic qualities; second, for the light they throw upon his prints. Their larger size exhibits the true scope of his draughtsmanship; and in color, especially, the prints give but a small idea of the master's depth. They become a new thing for us when we can view their peculiarities in the light of the pictorial technicalities which they aim to render. The several series of original drawings for wood-cutting are particularly instructive. In fact, the true history of the course of changes in Hokusai's style must be founded primarily upon a study of his paintings rather than of his prints.

The present exhibition is designed to cover the ground of Hokusai's pictorial work only. It is made up chiefly of original paintings by the master on screens, *kakemono*, panels, and albums, supplemented by original sketches and studies from nature, also by original studies and designs for his novel-illustrations and other printed volumes. Only in the case of Hokusai's first period, of which no pictorial specimens are yet known to exist, has it been thought desirable to include a few of his ear-

liest color-prints. It would have been interesting to show, in connection with this exhibition, a full series of Hokusai's work in the line of prints; but that must be reserved for another occasion, since it would have required additional space, at least equal to that now occupied. Even of the paintings and drawings available not more than half could be here shown. The specimens hung are made up chiefly from the great collection of Dr. William Sturgis Bigelow, and are supplemented by examples from the Fenollosa collection lent by Dr. Charles G. Weld, and from a few other private collections. Dr. Bigelow, during his residence in Japan, had unique opportunities of obtaining original works of Hokusai; and the richness of the present collection is due to his indefatigable interest. A few works of men who influenced Hokusai, and a few originals by his leading pupils have been included in the present series, in order to illustrate the full scope of the school. The works have been hung in historical order, commencing with Hokusai's first teacher, Shunsho, and ending with a painting by the master executed in the year of his death at the age of ninety. Only those paintings which belong to a period between his eightieth and ninetieth years have exact indications of date in the written record of his age. The dates of the others have had to be determined by internal evidence, chiefly from a close comparison with a very full series of Hokusai's published and dated prints. The present writer was engaged in such identification during several years of his residence in Japan; and now thinks it possible to determine the date of most of the original works of Hokusai within the limits of error of two or three years. Cards giving these results, together with the subject and author of each picture, have been placed beside the specimens.

In this exhibition, which will remain open until April, 1893, an opportunity of studying the pictorial work of this school is for the first time afforded to the world.

ERNEST FRANCISCO FENOLLOSA,
Curator of the Department of Japanese Art.

The first of these is the fact that the book is written in a style which is both simple and direct. The author does not attempt to be clever or to use complicated words. He writes in a straightforward manner, and his language is clear and concise. This is a great advantage, for it makes the book accessible to a wide range of readers, from the beginner to the expert.

The second of these is the fact that the book is well organized. The author has arranged the material in a logical order, and he has provided a clear and concise summary of the main points of each chapter. This makes it easy for the reader to find the information he needs, and it also makes the book a valuable reference work. The author has also provided a list of references at the end of each chapter, which is a very useful feature.

The third of these is the fact that the book is well illustrated. The author has provided a number of diagrams and figures which help to explain the concepts discussed in the text. These illustrations are clear and easy to understand, and they are a great help to the reader. The author has also provided a number of examples which illustrate the principles discussed in the book. These examples are well chosen and they are a great help to the reader.

The fourth of these is the fact that the book is well written. The author has written in a clear and concise style, and he has provided a number of examples which illustrate the principles discussed in the book. The book is well organized, and it is easy to read. The author has also provided a list of references at the end of each chapter, which is a very useful feature. The book is a great help to the reader, and it is a valuable reference work.

The fifth of these is the fact that the book is well priced. The author has priced the book at a reasonable level, and it is a great value for money. The book is a great help to the reader, and it is a valuable reference work.

CATALOGUE.

1. By SHUNSHO. Full color painting on a six-panelled screen. Four panels shown. Subject, a group of ladies and children amusing themselves in a garden. This is a fine specimen in his latest manner of the first teacher of Hokusai. Shunsho at this period confined himself almost entirely to painting. The firm quiet lines of the drapery are characteristic of the fifth stage of the Ukiyo-e.
Bigelow Collection. Date about 1790.
2. By SHUNRO (Hokusai). Color-print of an actor in a female part. This is quite in the style of the many beautiful prints of actors designed by Shunsho and his pupils between 1767 and 1795; but inferior in quality.
Bigelow Collection. Date about 1790.
3. By SHUNRO (Hokusai). Color-print of an actor similar to No. 2.
Bigelow Collection. Date about 1790.
4. By KIYONAGA. Color-print of girls resting at a way-side tea-house. The vigorous outline in thick free touch is characteristic of this master, as is also the type of face.
Bigelow Collection. Date about 1791.
5. By KIYONAGA. Color-print of Chinese boys at play.
Bigelow Collection.
6. By SHUNRO (Hokusai). Color-print of Japanese boys at play. The method of drawing and coloring is essentially Kiyonaga's. Compare with No. 5.
Bigelow Collection. Date about 1791.
- 7, 8, 9, 10. By SHUNRO (Hokusai). Four color-prints representing dances at street festivals in Yoshiwara. Here the brush-stroke and the type of face are decidedly like Kiyonaga's, but coarser in feeling. Compare with No. 4.
Bigelow Collection.

11. By HOKUSAI SORI. A large color-print of figures crossing a bay in a ferry-boat. In this design the characteristics of Hokusai's second manner are well developed; his drawing has much improved, his color softened, and the technical qualities of this print are of the highest.
Bigelow Collection. Date about 1798.
12. By SORI (Hokusai). Color-print of a ferry-boat under a bridge.
Bigelow Collection. Date about 1799.
13. By SORI (Hokusai). Color-print of a rain-hat maker at work conversing with his wife.
Bigelow Collection. Date about 1800.
14. By HISHIGAWA SORI (Hokusai). Color-print of a syrup merchant and his wife.
Bigelow Collection. Date about 1801.
15. By SORI (Hokusai). Painting on silk mounted as a *Kakemono*. Subject: a typical Yoshiwara belle with her two child-attendants. The broad wet touch is characteristic of Hokusai's manner during his second period. The *obi* or sash worn by the principal figure is woven with the design of the stringed instrument called *koto*.
Bigelow Collection. Date about 1800.
16. By HISHIGAWA SORI (Hokusai). Painting on paper mounted as a *Kakemono*. Subject: a Yoshiwara belle and one attendant under a blossoming cherry-tree. The color and the rough free touch on the tree-trunk illustrate the new treatment. Compare with the qualities of No. 14.
Lent by E. F. Fenollosa. Date about 1801.
17. By HOKUSAI. Ink sketch on paper mounted as a *Kakemono*. Subject: a seller of bamboo tea stirrers. Here the new picturesque treatment is shown at its full force, as well as the vigor of Hokusai's conception of a figure in action. For differences compare with Nos. 7, 8, 9, 10.
Bigelow Collection. Date about 1802.
18. By HOKUSAI. Large painting on silk mounted as a *Kakemono*. Subject: a very tall lady at her toilet. Her metal

mirror, saucer of *beni* for the lips, and other utensils are represented with her little black lacquered cabinet. This shows Hokusai's rare attempt to paint a large figure, and to work out details with great minuteness. The delicate drawing of the hair reflected in the mirror is a sample of this perfect execution.

Bigelow Collection. Date about 1802.

19. By HOKUSAI. Painting on silk mounted as a *Kakemono*. Two tall *oiran*. This illustrates the extreme of fashionable proportion in the figure characteristic of the Kiowa period. By comparing the rendering of the small features of these elongated heads with the full detail of the large head in No. 18., the true pictorial origin of the type of face found in Hokusai's color-prints of this time may be understood.

Bigelow Collection. Date about 1803.

20. By HOKUSAI. Full color painting on a six-panelled screen. Four panels shown. Subject: a picnic beneath blossoming cherries. Here some forty figures, men, women and children, are represented in several groups, seated on red felt mats, or wandering about on the slopes of the cherry-crowned hill at Oji. The exaggeration of proportion is becoming less marked; and the color harmony of various soft grays with pure vermilion and white reaches its extreme of beauty. The outline is very soft but firm; and in no other work of Hokusai do the outlines of grouped figures compose into such noble and dignified line ideas, while the color masses are treated with an equally unique and corresponding breadth. This painting is the finest example of his second manner.

Bigelow Collection. Date about 1804.

21. By HOKUSAI. Painting on a six-panelled screen, the companion to No. 20. Subject: a night scene in the crowded streets of Yoshiwara. In the two panels which are shown, some eighty figures of men and women of various age and costume are represented in the full action of a moving *fête*. Here we have the pageant of Japanese lower life in full abandon; and this is just the

pictorial equivalent of the crowded street scenes which we find in Hokusai's well-known printed books of this date. The colors exhibit the scheme which the printers tried to reproduce. This is especially true of the peculiar technical treatment of the foliage at the bottom of the scene, where the roughly blended picturesque effect is something before unknown in Japanese art.

Bigelow Collection. Date about 1804.

22. By SHINSAI, the best early pupil of Hokusai. Painting on silk mounted as a *Kakemono*. Subject: *Geisha* reading and playing on the *Samisen*. For beauty of free penmanship in the outlines, and for the treatment of stuffs in soft grays, this is not inferior to the best work of the master.

Bigelow Collection. Date about 1806.

23. By HOKUSAI. Full color painting on silk mounted upon a panel in the form of a *Kakemono*. Subject: an ancient court scene from the novel, "Hiakunin-shi." The standing lady is the famous poetess, Ono no Komachi. The costumes are approximately those of fashionable life as found in the Kasuga and Tosa paintings of the second and third periods of Japanese art, and the architectural decoration is also of an early style. To suit the dignity of his subject, Hokusai has chosen his most crisp and formal manner, but he could hardly get away from what to a Japanese eye remains a low type of face. His execution is of the finest order, especially in drapery. This sort of firm but flexible brush stroke, like the blade of a sword, is reproduced in the black and white novel illustration of this date. Here is shown what becomes of the color-scheme of No. 20 when translated into more formal terms.

Bigelow Collection. Date about 1807.

24. By HOKUSAI. Painting on paper mounted as a *Kakemono*. Subject: a man with a lantern crossing a bridge covered with snow. This is a scene from a popular romance and drama of the day. It illustrates Hokusai's power of brush-stroke at its highest grade. Here the line-touch is neither too hard and perfect, as in No. 23, nor too

yielding and irregular as in No. 17. The use of broad masses of white pigment to enhance the *notan* of the dashing black strokes against the warm tone of the paper is striking. In these respects we are reminded of Kano traits, as No. 23 recalls something of Tosa.

Lent by Mr. Quincy A. Shaw. Date about 1808.

25. By HOKUSAI. Full color painting on silk mounted as a *Kakemono*. Subject: the famous scene of the Chinese general Kanshin, who deliberately conquered his temper to crawl beneath the legs of insulting fishermen, rather than draw his sword in useless quarrel. The minute but bold execution, the full and interesting background of a Chinese village, and the wealth of color in the costumes again reach Hokusai's highest standard. The brush-stroke in the outline of his figures explains exactly the most vigorous quality of his contemporary novel-illustration. The new style of rendering foliage here, which should be compared with the trees in Numbers 20 and 21, gives us the first foretaste of Hokusai's final manner.

Bigelow Collection. Date about 1808.

26. By TAITO (Hokusai). Painting on silk mounted as a *Kakemono*. Subject: Japanese girl under a cherry-tree. This is in the roughest and most picturesque side of Hokusai's second manner. The strokes are dashing and instantaneous; the washes of ink and color rapid, sketchy, but in effect clear and exact. The proportions of figure and head have become quite normal and beautiful, and the face itself, for Hokusai, is exceptionally pure and charming. For a moment he has lost the mannerism of his Sori stage, and has not yet put on the more pronounced mannerism of his later styles. For tender pose, refined feeling, and free picturesque treatment this is also at Hokusai's best. The last three numbers reveal his high-water mark in three different manifestations,—the sketch, the finished picture, and the free but full impression.

Lent by E. F. Fenollosa. Date about 1810.

27. By HOKUBA, an early pupil of Hokusai. Painting on silk mounted as a *Kakemono*. Subject, *Oiran* and attendant. This has Hokusai's manner, but less refinement of color-feeling. *Bigelow collection. Date about 1810.*
28. By HOKUWUN, an early pupil of Hokusai. Painting on silk mounted as a *Kakemono*. Subject, *Yoshiwara oiran*. This is interesting as illustrating the exaggerated and gorgeous character of the costume which prevailed during the latter part of the Bunkwa period. Patterns are large, materials heavy, color-combinations startling. It is found especially in the color-prints by Yeizan. *Bigelow Collection. Date about 1811.*
- 29, 30, 31, 32, 33, 34, 35, 36. By HOKUSAI (unsigned). Eight sheets of original studies in outline for book-illustration. In the first four of these sheets the many individual figures are not, for the most part, in composition, but each has been studied for itself in making a more finished tracing on thin paper over a roughly drawn sketch. It was Hokusai's practice to make many such successive tracings, trying various poses and combinations, and carrying the work down to finer detail and more finished touch, until he was satisfied. Other sheets of this series reveal slightly varied studies of some of the same figures. Examples of Hokusai's first rough sketches in red outline are given in numbers 136 and 137; of incomplete execution but trying the total composition in numbers 48 to 53; of almost completed study of pose and stroke in numbers 29 to 32, and of composition also in numbers 33, 34, and 36; and of the final drawing exactly as it is to look when printed in numbers 123 to 128. But in the present important series we have rich examples of Hokusai's most vigorous outlining for illustration, falling only slightly below the pictorial standard set in No. 24. In the lower right-hand corner of No. 36, the primary line-problem of placing figures in composition against a landscape background is beautifully studied. It is well here to point out the peculiar sympathetic

quality of paper, ink, and brush, which is so frequently found in good specimens of Japanese drawing, and which is the despair of our own artists and illustrators. It seems as if the three were so perfectly made for one another that a new ethereal vitality arose from their blending. No sketch executed in terms of either charcoal or pencil can come near this quality, nor can any water-color touch upon our western papers.

Bigelow Collection. Date about 1811.

- 37 and 38. By HOKUSAI. A set of two paintings in full color upon silk, mounted as a *Kakemono*. Subject: young ladies, probably daughters of noblemen, in fine posture, against slightly indicated landscape backgrounds. Here we have developed for the first time the typical Hokusai face and pose, a drawing in which pure beauty of penned outline becomes lost in the draped masses of stuffs, and a conception in which delicate rendering of pattern and texture play as large a part as opposition of *notan*-color masses. All these traits indicate an approaching transition to Hokusai's third manner; though the dignified drapery and the atmospheric effect of the warm mellow tones of the silk, into which the color-masses of the figures melt, are the ripe culmination of the qualities of his second. This second manner now completed might itself be subdivided into at least four stages exemplified respectively by numbers 15, 20, 25, and 37.

Bigelow Collection. Date about 1812.

39. By HOKUSAI (unsigned). Studies from nature of cherry blossoms and camellias on paper, and mounted as a *Kakemono*. In these most important flower studies, executed near the date of the first volume of the "Mangwa" sketches, it is valuable to note, first, among the camellias, the difference between those in which ink outline has been used and those in which it has been omitted. The accompanying difference between the appropriate textures of the leaves is most marked; and it is worth while to note how much more strongly the

character of the camellia petals is brought out by the rendered outline. In this outline, too, much of the effect is due to the harmony between the several *notan* values of the ink strokes which help to render both texture and color. Among the cherry studies there are similar differences, in addition to the specialization of double and single blossoms, and of large detached blossoms as distinguished from masses upon a distant tree. These studies reveal Hokusai in his very self-making.

Bigelow Collection. Date about 1812.

40. By HOKUSAI. Two pages of an album containing flower studies in color. The treatment of the morning-glory is the most superb in all Hokusai's flower work, showing similar qualities to the camellia studies, but on a larger scale. Here also the more special quality of a Japanese brush stroke by which it thickens and thins is more strikingly marked. Here we can see exemplified the almost infinite value of a forcefully drawn outline, if thus properly modulated, to suggest the form character, texture, and modelling of even the most delicate surfaces. The shade of green in the leaves is now used for the first time in Japanese art, except in certain color-prints which are imitated from the Dutch.

Bigelow Collection. Date about 1812.

41. By GESSAI. An early pupil of Hokusai in Nagoya. Painting on silk mounted as a *Kakemono*. Subject: a fisherman's wife coming down to the shore with an oar on her shoulder. The similarity of this subject to many motives of modern French art is noticeable. In the execution there is a slight leaning toward *Shijo* characteristics. Here the chief feature is the extraordinarily beautiful rendering of the color, texture, and pattern of the cheap stuffs worn by the common people, which forces us to pardon the disagreeably Hokusaiish expression of the face. *Bigelow Collection. Date about 1812.*

42. BY HOKUSEN. An early pupil of Hokusai. Rough painting on paper mounted as a cheap *Kakemono*. Subject:

a mandarin duck in snow. In his old age, Hokusai had a second pupil, Hokusen, the second character of whose name is differently written. It was from the collection of this latter, just previous to his death in 1885, that Dr. Bigelow obtained many of Hokusai's most valuable drawings. This sketch is in the transition to Hokusai's third manner in bird drawing, but exemplified in No. 71. *Bigelow Collection. Date about 1813.*

43. By HOKUSAI. But probably Hokusai the second, a pupil of Hokusai. Large painting on silk, mounted as a *Kakemono*. Subject: a tall girl reading a crumpled letter. This is quite in the style of the master, but in all respects inferior to it. The signature, undoubtedly genuine, is unlike the well known hand of either Hokusai, but nearer to that of the pupil.

Bigelow Collection. Date about 1814.

44. By BOKUSEN. A well-known friend and pupil of Hokusai. Painting on silk mounted as a *Kakemono*. Subject: two seated female figures. The softness of drawing of the richly colored garments is noticeable; but the faces have an exaggerated ugliness which Hokusai never descended to.

Bigelow Collection. Date about 1814.

45. By HOKUSAI (unsigned). Two rough flower studies of pinks and dandelions mounted as a *Kakemono*.

Bigelow Collection. Date probably about 1815.

46. By HOKUSAI (unsigned). A careful study of flowers and a bee in color on paper mounted as a *Kakemono*. The lack of inspiration in this "faithful" study as compared with numbers 39 and 40 is evident; yet it seems impossible to ascribe it to anyone but Hokusai.

Bigelow Collection. Date probably about 1815.

47. By HOKUSAI (unsigned). Rough colored study of fowls on paper mounted as a *Kakemono*.

- 48, 49, 50, 51, 52, 53. By HOKUSAI. Six pages of an album of designs for printing in black outline with a pale red wash. These are of Chinese and Japanese subjects with either

landscape or architectural background. Though they are specimens of an uncompleted stage of drawing, already they show something of the carelessness of line-feeling which marks Hokusai's third manner.

Bigelow Collection. Dated 1815.

54. By TAIICHI or SAIICHI. Pupil of Hokusai. The signature is Katsushika Taiichi, and some Japanese authorities have said that this is a name assumed by Hokusai for a year or two only. The quality of the work and of the handwriting renders this improbable, though the manner is much like that of No. 55. Painting on silk mounted as a *Kakemono*. Subject: two women of the merchant class in a cake-shop arranging boxes of confectionery for sale.

Bigelow Collection. Date about 1816.

55. By HOKUSAI TAITO. Here we have Hokusai's typical handwriting at this period. The character pronounced "Tai" in this name by those Japanese booksellers and designers of Tokio who have been educated in the Ukiyoe traditions of an older generation is more commonly read as "Sai" in Japanese literature. Hence the name "Saito" mentioned by European writers. The probability seems to be that Hokusai pronounced it Taito, which reading is here throughout adopted. Painting on silk mounted as a *Kakemono*. Subject: a faggot-girl, *shibauri*, bringing into the city on her head bound bundles of cut sticks. This type of female porter can still be met on the outskirts of Kioto. Her long skirt caught up into her *obi*, the cloth wristers which protect her lower arms, the red handkerchief holding her lunch and tied to her load, and the spray of blossoming cherry which on her road down from the mountains she has broken off and thrust into the outer bundle, are interesting features of the design. Artistically the qualities are finely typical of Hokusai's third manner in its earlier stages. The shorter figure, the slovenly uncertain line-touch, the loose, disjointed character of the line-composition in the drapery, the cutting up of the *notan*

masses into unquiet divisions, and the lack of either tenderness, warmth, or breadth in color, is most astonishing to a student who has been dwelling upon the paintings from No. 20 to No. 37. It seems almost impossible that this can be the same Hokusai. Yet we find, as some compensation for what we miss, most interestingly observed details of female costume, an attempted realism in which the very uncertainties of the touch are utilized to render the soft textures of cloth, as in the crêpe of the white underskirt. There can be no doubt that by this time Hokusai had deliberately discarded almost the last trace of his earlier æsthetic ideals, and that here we have a typical specimen of that strange passage in his career where for him, as apparently it does for everyone, the conscious aiming at realism has induced complete blindness to fundamental artistic structure.

Bigelow Collection. Date about 1818.

56. By HOKUWUN, pupil of Hokusai. Painting on silk mounted as a *Kakemono*. The drapery is stiff and not admirable; but the head is quite like Hokusai's best heads of Chinese ladies in his illustrations of this period.

Bigelow Collection. Date about 1818.

57. By HOKUSAI, probably (unsigned). Painting on silk mounted as a *Kakemono*. Subject: a farm-girl working at the process which is the Japanese substitute for ironing, *nuno-zarashi*, beating out the folded cloth to smoothness with a mallet shaped like a truncated cone. This, though like Hokusai, is technically quite below the standard of No. 55. But since there is no known pupil whose manner it specially resembles, it has been attributed provisionally to Hokusai.

Bigelow Collection. Date about 1818.

- 58, 59, 60. By HOKUSAI, the second, a pupil of Hokusai. Very brilliant full color paintings on silk, mounted as a set of three *Kakemono*. The subject is the illustration of several grades of female occupation. No. 58 on the

right represents a young woman of the middle class who is a professional teacher of dancing. This is indicated by the style of dress and the fans. The rendering of the stiff loose upper garment is admirable. No. 59, in the middle, represents a stewardess in a nobleman's palace, *gotenjochu*. This is indeed a beautiful piece of work both in drawing and in color. The lines of the hair are finely treated; and the little blue landscape on the porcelain flower-pot is most typical of Hokusai. The small leaf pattern on the dress, too, is exquisite. No. 60, on the left, represents a farmer's wife resting. There is much pathos in the way in which she has thrown herself down on her bundle, supporting her tired arm, and turning her head about in a sort of patient submissive reverie. The outline drawing of the narcissus is very beautiful, and the drooping arrangement of its leaves harmonizes with the lassitude of the figure in contrast with the aristocratic peony which lifts its head to the lady of No. 59. These are the finest works of Hokusai the second. *Bigelow Collection. Date about 1819.*

61. By HOKUSAI. Color drawing on paper, unmounted. A Japanese nobleman. The suggestion of color amid soft ink washes is striking.
Bigelow Collection. Date about 1819.
62. By HOKUSAI (unsigned). Unmounted outline drawing on paper. Subject: the old man and old woman of Takasago. Here the unquiet crumbly touch is most notably in contrast with the firm penmanship of numbers 29 to 36.
Bigelow Collection. Date about 1819.
63. By HOKUSAI (unsigned). One of a series of unmounted outline studies on paper. Subject: a hawk. This may profitably be compared with the next, No. 64, to mark the difference in similar forms of the use and the absence of outline.
Bigelow Collection. Date about 1820.
64. By HOKUSAI (unsigned). One of a series of unmounted rough color studies on thin paper. Subject: a pheasant

crouching. This series is most valuable as showing a broad sketchy manner of pictorial work with little outline which is reproduced in miniature in the "Mangwa."

Bigelow Collection. Date about 1820.

65. By HOKUSAI (unsigned). Another of the same series with No. 64. Subject: a frog upon a lotus leaf. In spite of the hasty execution the delicacy of effect is remarkable.

Bigelow Collection. Date about 1820.

66. By HOKUSAI (unsigned). Another of the same series. Subject: a glimpse of a shore. This broadest possible treatment of landscape is frequently found in his sketches, and prints of this date.

Bigelow Collection. Date about 1820.

67. By HOKUSAI (unsigned). Another of the same series. Subject: a snow landscape in black and white. This almost exactly reproduces, on a large scale, some of his snow landscapes in the "Mangwa" and other books. The last four drawings illustrate what fine effects can be produced by wash upon the very cheapest kind of Japanese thin paper. The remainder of the series are not exhibited.

Bigelow Collection. Date about 1820.

68. By HOKUSAI (unsigned). One drawing in outline from an album of many original studies and designs. Subject, two *Shojo* or *Saké* demons lolling upon the ground. This and the next number exhibit the highest point which Hokusai's line draughtsmanship reached during his third period. The outlines are vigorous, but violent and unrestrained in their abandon of motion. The contrast between the fine hair lines in the flesh and parts of the drapery, and the thick black modulated lines in other portions where modelling is to be strongly suggested, is a characteristic which from now on becomes frequent in Hokusai's work. It is found most beautifully reproduced in his prints, and it illustrates two great principles of Japanese art, the power of synthesized thick and thin line to suggest modelling, and to produce *notan* beauties by its mere massing.

Bigelow Collection. Date about 1820.

69. By HOKUSAI (unsigned). One of two drawings from another album of original sketches and studies. Subject: three Chinese boys at play. Here the qualities of No. 68 are repeated in a more delicate manifestation. The characteristically Hokusaiish drawing of the short fleshy arms is, in this example, very beautiful.

Bigelow Collection. Date about 1820.

70. By HOKUSAI (unsigned). Another from the same album. Subject, a small boy leaning upon a matted seat. This is probably of a somewhat earlier date, but it is interesting to compare numbers 69 and 70 for their two manners of drawing similar subjects.

Bigelow Collection. Date probably about 1814.

71. By HOKUSAI (unsigned). Color study on paper, of a hen, cock, and chicken, mounted as a *Kakemono*. This is a very fine specimen of the third manner, combining outline and sharp touch with broad work. Compare with numbers 63 and 64.

Bigelow Collection. Date about 1820.

72. By HOKKEI. Perhaps the strongest and most original pupil of Hokusai. Full color painting on silk mounted with gold brocade in the form of a large panel. Subject: "An ambushade." The picture represents a two-sworded samurai disguised in workman's drawers and a black cloak, surprised at the entrance of a Yoshiwara palace by one of its fair inmates who has evidently been lying in wait for him behind a curtain, now held up by her child attendant who looks on with approving interest. She apparently wishes to tear away the disguise, while he grasps his revealed sword. It is probably a case of the revenge of jealousy. Artistically this illustrates Hokkei's finest work. The drawing has the characteristics of Hokusai's third manner at its best, and to the gay, brilliant, spotty effects of the Master's coloring are added peculiarly Hokkeiish passages of warm blue. This should be reckoned the best painting in the present series between No. 38 and No. 118.

Bigelow Collection. Date about 1820.

73. By HOKUSAI, the second. Painting on silk mounted as a *Kakemono*. Subject: a Chinese landscape revealing small figures in the foreground, an incident in the romantic account [of "The War of the Three States."] This is much softer than the work of Hokusai, soft even to the point of effeminacy, yet the foreground group is beautiful. It is difficult to determine the date of this and the two following, and the assignment of a year is only provisional.

Fenollosa Collection. Date possibly about 1820.

74. By HOKUSAI, the second. Ink painting on silk mounted as a *Kakemono*. A Chinese landscape of a village on a shore embowered in trees. The impression of an atmosphere of soaking mist is beautifully rendered.

Fenollosa Collection. Date possibly about 1820.

75. By HOKUSAI, the second. Painting on silk mounted as a *Kakemono*. Subject: a Japanese landscape with an old plum orchard in blossom in the foreground. This is harder in line than the two previous, but of similar quality. *Bigelow Collection. Date possibly about 1821.*

76. By HOKUSAI (unsigned). Color sketch on paper, unmounted. Subject: two characteristically Japanese spirits amusing themselves. One is a cat-faced spirit, *oni*, playing on a *samisen*, the other a bird-faced spirit, *tengu*, painfully making out the words of the song which he is practising. Here the thick outline has spread out into rough masses of ink giving force to the blended color, as in Hokusai's later work; but the forms and the clear bright tones seem to belong to this period.

Bigelow Collection. Date probably about 1822.

- 77, 78, 79, 80, 81, 82, 83, 84, 85, 86. By YEIJO, the accomplished daughter and pupil of Hokusai. Ten color studies selected from an album, and comprising figures, animals, and flowers. These are all typical of her best rapid work, which is more tender than that of her father. His system of thickening outline is used, but applied to

charmingly graceful line-syntheses; while her *notan* massing, and her color effects are as brilliant and more sweet if less vigorous. In delicacy of full juicy touch, notably in the morning-glory study, No. 85 at the left, she almost rises beyond the limitations, not only of Hokusai, but of the whole Ukiyoe; approximating the perfect and refined execution of Hoyen and the later Shijo school. To estimate her quality compare with her father's series of colored flower studies in the next case, numbers 90 to 96.

Bigelow Collection. Date about 1822.

87, 88, 89. By HOKUSAI (unsigned). Three outline comic sketches unmounted, selected from a large series. Here the extravagance in which Hokusai delights at this time reaches almost the point of absurdity.

Bigelow Collection. Date about 1822.

90, 91, 92, 93, 94, 95, 96. By HOKUSAI (unsigned). Seven of a series of rough color studies of flowers and other objects. These certainly are among the most charming of Hokusai's rapid works. They reveal the Master in a more human and natural mood. We are not here reminded of the usual distorted world of his imagination. No fastidious Shijo artist need be ashamed of these sketches. The brilliant color effects combined with the ink are most noticeable, and illustrate another Japanese principle that color can be conceived as a system which gradually grows like a blossom out of a bed of gray. The pure ink study of flowers, No. 96, suggests color by its very values and gradations, while the pink *fuyo* blossom, No. 92, is really a creation in color-*notan*. They are all striking in their utilization of the wonderful qualities of thin Japanese paper.

Bigelow Collection. Date about 1822.

97, 98, 99, 100, 101, 102. By HOKUSAI (unsigned). Six of a series of comic figure studies in color. Here again we have the grotesque violence of Hokusai's third manner

carried to excess. It is interesting again to mark the brilliant spotty color, noticeably the gay reds and blues of No. 101. This may be compared with the Hokkei, No. 72. *Bigelow Collection. Date about 1822.*

- 103, 104, 105, 106. By HOKUSAI (unsigned). Four of a series of ink figure studies representing in a comically realistic manner the imperfect postures of a conscious young lady who is just learning to dance. Here we have true Japanese proportions, and the very instantaneous swing of motion. The funny little fat faces, too, have less of the ordinary Hokusai convention. These are not unlike drawings by Yeijo, but are apparently too vigorous for her. Such realism as this, and of the flower studies preceding, is the best excuse for Hokusai's third style. *Bigelow Collection. Date about 1823.*

107. By HOKUSAI (unsigned). Outline drawings of a juggler and other figures, apparently preparatory studies for prints. Here the grotesque violence of the series, 87 to 89, is combined with something of the care in drawing found in No. 62.

Bigelow Collection. Date probably about 1823.

108. By HOKUSAI (unsigned). Rough color study on paper mounted as a *Kakemono*. A Yoshiwara beauty of about the year Bunsei 6th (1823). Here rough careless touch is carried to excess, and with only a small portion of the picturesque beauty found in No. 27, with which it should be compared.

Bigelow Collection. Date about 1823.

109. By HOKUSAI (unsigned). Color sketch on paper mounted as a *Kakemono*. Subject: travelling mountebanks. A girl in absurd costume perched on the shoulders of a man wearing the mask of an *oni*, or cat-faced spirit.

Bigelow Collection. Date probably about 1823.

110. One of the series of large color studies of scenes on the Tokaido, intended for reproduction by color print-

ing. It is interesting to study this original scheme of color in prints belonging to the violent stage of drawing.
Bigelow Collection. Date about 1823.

111. By HOKUSAI (unsigned). Color study of flowers on paper mounted as a *Kakemono*. The use of blue thrown into the wet green of the leaves is noticeable.

Bigelow Collection. Date probably about 1823.

112. By HOKUSAI (unsigned). Outline drawing on paper, a study of a wrestling match. This has qualities similar to No. 107, and is an early instance of the peculiar complicated drawing of muscles which is so common in the prints of later years.

Bigelow Collection. Date about 1824.

- 113, 114. By HOKUSAI (unsigned). Two of a considerable series of outline drawings showing the motions of a Geisha in playing on the *Samisen*. We are now upon the threshold of a new departure in Hokusai's career, and of what we have called his fourth period. It is seen in a desire for more pure and dignified line than he has lately been accustomed to indulge in. It may be seen by comparing these studies with the series 103 to 106.

Bigelow Collection. Date about 1826.

115. By HOKUSAI (unsigned). Outline drawing of a Chinese female figure, either a princess or a spiritual being.

Bigelow Collection. Date about 1826.

116. By HOKUSAI (unsigned). Painting on paper mounted as a *Kakemono*. Three figures engaged in the ceremonies of a *No* dance. This is the solemn, slow combination of dancing and singing, or chanting, which has sometimes been called the Japanese opera. Some of the classic literary compositions for these dramatic dances are very fine, and date from the fifteenth and sixteenth centuries. The central figure wears a mask, like a Greek actor. It is these masks for the operatic drama which form such an interesting phase of Japanese

wood-carving. Here we are still nearer to the opening of the fourth manner. The composition of line is noble and firm, though in touch the manner of numbers 103 to 106 is largely retained. The color, too, is more sober and consistent. To understand what a change this is pointing to, one should look ahead, and compare this with the treatment of the same subject in No. 120.

Bigelow Collection. Date about 1826.

117. By TEISAI, formerly Hokuba, the early pupil of Hokusai, now having quite gone over to the manners of Kunisada and Hiroshige. Painting on silk mounted as a *Kakemono*. Ladies under the cherry trees at the Mukojima terrace on the banks of the Sumida River in Yedo. This has been inserted in the present series to illustrate the movement away from Hokusai, as No. 41 illustrates the movement toward him. The artist of No. 27 has developed, after twenty years, a more free and picturesque manner of his own, in which he renders open air scenes in clear atmospheric tones of gray.

Bigelow Collection. Date about 1827.

118. By YEIJO, the daughter of Hokusai. Large full color painting on silk mounted as a *Kakemono*. Subject: a concert, or rather, perhaps, a rehearsal. Two young ladies in brilliant garments, doubtless the daughters of gentlemen, are playing a concerted piece of some complexity on the *koto* and *gekkin* respectively, while their teacher in quieter costume accompanies them on the *samisen*. This is certainly one of the most notable pictures in the exhibition for its earnest conception, its sustained and finished execution, and its brilliant coloring. It really succeeds, as Hokusai seldom does, except in comic pieces, in interesting us in the mental moods of the depicted personages. It is a serious representation with the comic and sketchy elements entirely left out. The earnest conscientiousness and the emotional absorption in the music exhibited by the girl on the left are rarely genuine and beautiful. The line

manner is the realistic one of her father's third period, and her color has something of the same sparkle and unquiet lack of massing; but the possibilities of both for good are carried up to a very high degree. The rendering of the red figured crêpe on the inner sleeves of the girl on the left is a marvel of brilliant technique; and the close composition of line in the group of the two girls is worthy of a great master.

Bigelow Collection. Date about 1827.

119. By HOKUSAI. Full color painting on silk framed with brocade in the form of a panel. Subject: picnic parties wandering among the blossoming cherry trees at Mukojima. This, in technique at least, must be considered the most notable and the finest specimen of Hokusai's work which has come to light in Japan in recent years. Its qualities are not so much those that are conspicuous from a distance; but, if looked at closely, it will be evident that Hokusai's proficiency in delicate and beautiful workmanship has here reached its highest conceivable degree. This picture marks the complete entrance into the changes of his fourth manner; and in its fulness of varied material, and in the sharp, crisp rendering of detailed beauties it exhibits the exact pictorial equivalents of the exquisite designs for prints to which Hokusai suddenly rose at this date. It is true that there are deficiencies in this style. It carries over from the third manner something of lack in breadth of *notan*-color massing, a quality which was so conspicuous in his treatment of exactly the same subject twenty-four years earlier in No. 20. But in refinement of drawing it far surpasses the former work, and thus *a fortiori* it reaches the very reverse of the loose and undignified drawing which had characterized so much of his intervening period. It seems probable that he was led to this change by the growing rivalry of Hiroshige and of Kunisada, who, at this time, attempted to realize the utmost of refined beauty which the day could

conceive. Hokusai was doubtless accused of being a clever designer, but incapable of producing serious pictures like his contemporaries. The defection of a man like Hokuba to their ranks accords with this supposition. Hokusai would seem to have been stimulated to show that in delicacy and refinement of pictorial beauties as conceived by the Ukiyoe there was no living man whose works he could not far surpass. In the foreground figures we even imagine we see something of Kunisada's facial types. In this light it is interesting to compare this picture with the representation of the same subject by Teisai in No. 117. But, however caused, it is a glorious change, and shows Hokusai coming into permanent possession of his sane ripe self. The variety of motive treated in this work is very remarkable and almost exhausts the Master's range. Here are women of several ranks, babies, and boys, drunken workmen and equestrian Samurai, dogs, landscape foreground with double cherry blossoms in richly colored masses upon the strongly drawn trees, a distant bank lined with shrubbery, the water of the river, waterfowl floating therein, mats, musical instruments, decorated porcelain and lacquered wares, and other picnic utensils. There is nothing more marvellous in Japanese art than the rendering of the minute details of these latter. It is not surpassed by the most microscopic Tosa work of Gukei. In limited color passages it is also important to note that we have something almost unmatched in the world's art for minutely divided spaces united into the richest and most original color symphonies. This is demonstrated by isolating passages in a square aperture cut in cardboard. The date of this marked transition to a new manner can be established with great probability.

Bigelow Collection. Date 1828.

120. By HOKUSAI. Full color painting on paper mounted as a *Kakemono*. Subject: three figures engaged in the

ceremonies of the *no* dance. The figures on either side constitute both orchestra and chorus. Here the wooden floor, the raised curtain, and the background of pine-tree and sun enrich the composition beyond that of the study, No. 116, and here we find a still more thoroughly accomplished transition to the fourth manner. The lines now become very crisp and fine, are simpler and grander in composition, the mosaic of the flat color-masses being largely relied on to indicate the drawing. The result is a far greater breadth of effect than in any work of the third period. This is the first of his paintings that has had "tone" since No. 37. Moreover, there is realized a most conspicuous dignity in the postures of his figures and in the conception of their line-synthesis, an unwonted quality which characterizes also his prints of this date. Lastly in color we have a very decided advance toward the established warm scheme of the fourth period as best exemplified in No. 145. It is most interesting to compare No. 145 with No. 119, regarding No. 120 as a middle term. Here for the first time we find the large square seal so familiar later on.

Fenollosa Collection. Date about 1829.

121. By YEIJO (probably, though unsigned). Color study on paper mounted as a *Kakemono*. A Chinese lady playing on the *gekkin*.

Bigelow Collection. Date about 1829.

122. By HOKKEI. Painting on silk mounted as a *Kakemono*. Subject: a farmer's wife and children going to work in the fields. They are about to cross a rustic bridge on the right, and there is a background of river landscape which somewhat suggests Hiroshige. Here in general we have the Hokkeiish equivalent of the Master's new style. Hokkei's color-prints of landscapes at this date are among the triumphs of the school.

Bigelow Collection. Date about 1829.

122 A and B. By HOKUSAI (unsigned). Two of a series of outline drawings mounted in a *makimono* or roll. Subject: wrestlers throwing and being thrown. Here we have Hokusai's conception of muscles in violent action, but delicately and firmly rendered, as in some of his contemporary prints. The Hokusaiish type of face is passing into his later and permanent mannerism.

Bigelow Collection. Date about 1829.

122 C. By HOKUSAI (unsigned). Outline study unmounted of a Japanese warrior, probably the famous Kato Kiyomasa. This has considerable dignity of line.

Bigelow Collection. Date about 1829.

123, 124, 125, 126, 127, 128. By HOKUSAI. One page each from six volumes of minute ink-drawings worked up to the point of final readiness for wood-engraving. These are evidently not prepared to be cut on the block, but to show both cutter and printer the total effect to be produced by their work. Here are scenes of violent combat between warriors in full armor, the camp of an army, its march through a windy desert, and peaceful interior scenes of court life. The beauty and delicacy of the penmanship in this final form cannot be surpassed, and the dignity and purity of the figures in the court scenes is very high for Hokusai. The architectural divisions of some of the backgrounds also reveal fundamental beauties of high grade. So perfect is the execution at all points that it requires minute examination to distinguish these drawings from the finest prints. They represent the highest quality of design in this direction that the Master ever produced, for here Hokusai brings to momentary perfection the complete balance between delicacy of execution and breadth of effect.

Bigelow Collection. Date about 1830.

129, 130. By HOKUSAI (unsigned). Two studies of the action of swordsmen mounted as a *Kakemono*. The lower one of these gives us an exhibition of the combined

arts of military wrestling and fencing. The figure on the left is using a steel implement carried by the Tokugawa police to guard against a sword blow, while the gallant on the right, with tucked up trowsers, whom the other is probably trying to arrest, not only has drawn his blade but is making good use of both hand and foot. There is very great dignity of line idea in these figures in spite of the strenuous intensity of the combat; and we find for the first time, what afterward becomes so common in Hokusai's studies and prints, a careful modelling of all the flesh parts in subdued red. *Bigelow Collection. Date about 1831.*

131. By HOKUSAI. A very elaborate color study, on unmounted paper, of half a dozen men struggling to capture a wild animal of apparently some bovine species. Here the flesh is elaborately modelled in red, the figures are losing dignity, the lines tending to sweep in a series of convex curves, and the coloring for the first time shows us Hokusai's developed scheme in its dull reds, greens, blues, and warm brown. It is apparently a study for an elaborate painting.

Bigelow Collection. Date about 1833.

132. By HOKUSAI (unsigned). Outline study, unmounted; probably a first composition for a painting, of Yebisu and Daikoku, two of the seven spirits of good fortune, engaged in a comic dance.

Bigelow Collection. Date about 1834.

133. By HOKUSAI the second (probably). Painting on paper mounted as a *Kakemono*. Subject: Kanwu, the great Chinese general of the War of the Three States. Here we have the new system of curves carried to the point of an unpleasant convention. It is assuredly not by the master, and is more like the work of Hokusai second than that of any other known disciple.

Bigelow Collection. Date about 1834.

134. By HOKUSAI (unsigned). Color sketch mounted as a *Kakemono*. Blue iris flower and sparrows.

Bigelow Collection.

135. By HOKUSAI. Finished painting on unmounted paper of a Chinese Taoist magician, *sennin*, flying through the clouds. The breadth of massing of the new line manner is noticeable, as is also the quiet suggestion of color in modification of grays.

Bigelow Collection. Date about 1835.

- 136, 137. By HOKUSAI (unsigned). Two first rapid studies from nature selected from an album of studies and sketches. These important studies in red outline illustrate Hokusai's method of preparing his first material; a rough draft, very rapid, in pale red, to catch the momentary action, supplemented by a crisp over-drawing in darker red to correct the outline. These studies are of special interest, since they are from the nude, taken in a public bath-house; and while they show no great concern for anatomical correctness, they are charged with the feeling of life and action.

Bigelow Collection. Date about 1835.

138. By HOKUSAI. Painting on silk mounted in the form of a temple-panel. Subject: a Shinto priest, *Kannushi*, kneeling reverently, and holding forward a square tray of fresh white wood to invite the sacred white serpent which approaches in the foreground. A white serpent is supposed to be a form in which certain high spirits choose to manifest themselves. Here Hokusai's manner begins to attain the breadth which marks his old age. The outlines, while rich and firm, subordinate themselves to the large *notan*-color masses. Here is a juiciness of quality, so to speak, which we have not seen in his work since No. 26. The contrast in color of warm subdued orange red with pure gray centred in the black of the hat is fine.

Bigelow Collection. Date about 1835.

139. By HOKUSAI. Painting on paper mounted as a *Kakemono*. Subject: a pounder of the New Year's rice-dough, *mochi*, with straw coat and hat in a heavy snow storm. Here we see a typical sample of Hokusai's rapid work

in pale red, enriched with a little quiet green and blue, and marked at salient points with a few thick black strokes of outline, so characteristic of the "Mangwa" and other prints of this full-fledged fourth period. It forms almost a style by itself; and here for the first time in this series, he uses in his signature the "swastica" character *man*. For likeness as also difference, compare with No. 20.

Bigelow Collection. Date about 1835.

140. By HOKUSAI (unsigned). Study in color of a *fuyo* blossom mounted as a *Kakemono*. This is typical of the flower work belonging to the style of No. 139. It is interesting to compare it with the treatment of the same subject in No. 93. *Bigelow Collection. Date about 1835.*
141. By HOKUSAI. Painting on paper mounted as a *Kakemono*. A man standing on the edges of a large tub washing potatoes by stirring them with two crossed sticks. Here is another typical specimen of the rougher form of the style of 1835. In this we see to what sort of work such studies as numbers 136 and 137 lead. The thick juicy black outline is freely used, while the red and blue are enriched with a touch of the brilliant yellow frequently met with later. This study, both in subject and in manner, is characteristic of the prints of this period, both the red and black prints in book form, and the several series of large color-prints, notably the set of views of Fuji. It is noticeable that the red of the flesh is superposed upon its black outline, thus softening the edge and preserving the tone. *Bigelow Collection. Date about 1835.*
142. By HOKUSAI. Large study on paper mounted as a *Kakemono*. Subject, an imp with measure and pen rushing through the air. This is doubtless a rapid study for a large painting; and the seal has been drawn by hand. *Bigelow Collection. Date about 1835.*
143. By HOKUSAI. Painting on paper mounted as a *Kakemono*. Subject: the Buddhist sacred lion-like animal, *shishi*. This interestingly shows a style further advanced toward

later breadth. The black line-touch thick, crumbling, and modulated, here blends and there contrasts finely with equally crumbling washes of gray. The brilliancy of the white paper where left is enriched toward the bottom with the dull red which culminates upon the rock. This subject and manner are found frequently in Hokusai's printed designs, especially those for architectural wood-carving. For the first time the *Fuji* seal is used, and in the signature are included all his later names, "Hokusai, Tameichi, rojin, Man."

Bigelow Collection. Date about 1835.

144. By HOKUSAI. Full color painting on paper spotted with gold, and mounted as a low eight-panelled screen. Subject, a large sacred Buddhist bird flying, the *hoō*, or "phoenix" of European writers. This is the very finest example of Hokusai's avowedly decorative manner, being so conceived in line and color as to harmonize with the whole scheme of ornamentation of a temple interior. Strongly and finely finished, it exhibits the Hokusai coloring and technique of 1835 as applied in the use of thick opaque pigments.

Bigelow Collection. Date about 1835.

145. By HOKUSAI. Full color painting on a large six-panelled screen completely shown. This screen and its companion set against rich landscape backgrounds groups of figures representing actions and aspects characteristic of the several months. Such combinations are common in large Japanese work, but they are seldom unified into such a richly consistent composition. It is as a single conception that this painting most interests us, though this explanation may make intelligible the symbol of mid-winter, Fuji snow-capped, springing from the arms of the autumnal hills. Here we have Hokusai's nearest approach to a grandly beautiful composition, which also illustrates the ripe culmination of the fourth period. It is the period of his most characteristic outline prints of the life of farmers and arti-

sans; the period, too, of his most richly colored single-sheet prints of landscape and figures. Here, condensed in a single work, we have the chief themes of the famous "Thirty-six Views of Fuji." The figures are rendered in firm black outlines, sharper than those of No. 141 as befits their more formal finish, entering into dignified line-synthesis as in No. 130, but frequently using the system of flexible curve as in No. 131. As representations of life and action in the finished Hokusai convention they reach the culminating point; and they should be compared and contrasted with the rich series of drawings, Nos. 29 to 36. The passage of color in the central group of the cloth-beaters with its variegated background is the very richest in the whole range of Hokusai's work. In minuteness of execution this work is far behind No. 119, with which it should be compared; but in breadth of harmony of warm colors it reaches a greater picturesque height. The use of chrome-like yellow in brilliant stipple on the tree-masses, supporting the cloudy background of spotted gold, gives tone to the warm soft orange of the sky and to the cool blue gray spaces of the marsh and the distance. That retainers of some neighboring squire should set out a-hunting with hawk and dog from this typical Japanese farmhouse, where men are rethatching the roof, piles of washed clothes are beaten by the women, a boy lugs in a basket of egg-plants while another fashions a grindstone, is natural enough; as is also the fact that the itinerant provision dealer should stop for a chat and a pipe with the man who has a circulating library done up in green on his back.

Lent by E. F. Fenollosa. Date 1835.

146. By HOKUSAI. Companion screen to No. 145. The two central panels shown. The foreground group of farmer, boy, wife, and baby returning tired from work is most characteristic. In the centre men are sizing, stretching and drying a roll of freshly dyed cotton, while on the

left, the tumbling boys, *kagura*, with lion-masked orchestra, are amusing the neighborhood. The drawing of the elevated legs and feet of these boys is quite unsurpassed, and reveals the extraordinary capacity of the Japanese brush. *Lent by E. F. Fenollosa. Date 1835.*

147. By TORIN. Contemporary and friend of Hokusai. Large color-study on paper, unmounted. Subject: the future hero, Yoshitsune, being taught in youth by a mountain wizard, *sennin*. Torin, son of an artist of the same name and pursuing a contemporary line of work which never rose to prominence, seems about this date to have strongly influenced Hokusai's life and work. He was accustomed to paint street signs, kites, fans, and transparencies in a strong pungent style suited to the popular taste. This painting illustrates the decided individuality of his somewhat theatrical manner.

Bigelow Collection. Date probably about 1836.

148. By TORIN. Large rough painting on paper, unmounted. Subject: group of men drinking, and illustrating the three expressions of "Crying, laughing, and scolding." The soft olive tones on the figures and the wild plum-tree, opposed to the dull crimson bars in the sky, are as striking as original. Hokusai, in his imitations of the Torin manner, never rose to anything like the freedom and force of this sketch.

Bigelow Collection. Date probably about 1836.

149. By HOKUSAI. Color-study on paper, unmounted, influenced by Torin. Subject: the famous Ota Dokan, founder of the castle at Yedo, and the farmer's girl.

Bigelow Collection. Date probably about 1836.

150. By HOKUSAI. Color-study on paper, unmounted. Design probably for a transparency, in the Hokusai adaptation of the Torin manner. Subject: figure wrestling with an enormous mythical bird. This is quite in the style of the hundreds of designs for kites, lanterns, etc., executed by Hokusai and the pupils of his old age. It is

rare to find one of them signed, as this, with Hokusai's several names.

Bigelow Collection. Date probably about 1836.

- 151, 152, 153. By HOKUSAI (unsigned). Three printed drawings in color from an album of designs by Torin, Hokusai, and their pupils. These are all studies of mythical incidents not here necessary to explain. The one on the left recalls more Hokusai's own manner as seen in No. 138; the one on the right is entirely in the style of Torin; while the middle one combines the qualities of both.

Bigelow Collection. Dates probably between 1835 and 1840.

154. By HOKUGA, a late pupil of Hokusai. Large painting on silk mounted as a panel. Group of three large fish, *Koi*, swimming among water-weeds. This work, notable less for its conception than for its execution, is hardly inferior to Hokusai's best. The color effect is produced almost entirely with ink and gold, the one marvellously shaded in delicate manipulation over the other. *Bigelow Collection. Date probably about 1838.*

- 154 A. By HOKUSAI. Painting on silk mounted as a *Kakemono*. Subject: two deer on a hill with flowering shrubbery in the foreground. Here we meet with the first of the series upon which Hokusai, in his signature, recorded his age according to his invariable practice from his eightieth year onward. In this specimen the well-known coloring is richly used; but the drawing in parts is so effeminate that, but for the undoubtedly genuine signature, one might hesitate to whom to ascribe it. *Bigelow Collection. Age 80, date 1839.*

155. By HOKUSAI. Full color painting on silk, mounted as a *Kakemono*. Subject: a wild hawk in descending pursuit of a bevy of small birds seeking the shelter of the ripening millet whose upper stalks are carefully drawn on the right. This is a rare example of most smoothly finished work in Hokusai's fifth manner. In spite of

the fine hard outline, there is much breadth in the treatment of objects, as whole notes of an original color scheme in which the yellow is dominant. This bird drawing should be compared with that in No. 71 and in No. 165. *Bigelow Collection. Age 80, date 1839.*

156. By HOKUSAI. Roughly painted on paper mounted as a *Kakemono*. Subject: a cormorant plunging after small fish. Here is the first fully developed exhibition of Hokusai's fifth and last manner in treating simple subjects. The breadth of mass and of execution are extreme. *Bigelow Collection. Age 80, date 1839.*
157. By HOKUSAI. Rough painting in ink on paper mounted as a *Kakemono*. Subject: the ascending dragon. This type of dragon is found in innumerable later prints and sketches. The execution of the clouding on bibulous paper is noticeable. *Bigelow Collection. Age 80, date 1839.*
158. By HOKUSAI. Painting on paper mounted as a *Kakemono*. A slice of watermelon with a few leaves. This, though somewhat hard in outline, is interesting for the original European-like color-rendering of the fruit pulp. *Bigelow Collection. Age 80, date 1839.*
159. By HOKUSAI. Painting on silk mounted as a *Kakemono*. A bevy of blackbirds flying across a waving spray of willow. In spite of the peculiar drawing which makes it impossible to say that these birds may not be meant for swallows, the splendid rendering of flight, the large execution, and the beautiful solemn tone of the color blended with ink, render this picture one of the greatest triumphs of Hokusai's fifth manner. *Bigelow Collection. Age 82, date 1841.*
160. By HOKUSAI. Rough painting on paper for a *Kakemono*. The famous badger of the legend with the tea-kettle. Compare this with the more finished work of numbers 163 and 165. *Bigelow Collection. Age 82, date 1841.*

161. By HOKUSAI. Painting on Chinese silk mounted as a *Kakemono*. Subject: Chinese gentleman finishing the decoration of his cap with bamboo grass. It is interesting here to see what the outline method of numbers 139 and 141 has resulted in. Here we have the mannered type of Chinese face common in Hokusai's later prints. *Bigelow Collection. Age 83, date 1842.*
162. By HOKUSAI. Painting on silk mounted as a *Kakemono*. *Kagura* mummers crossing a high bridge. These are of the same sort of street acrobats seen exhibiting in No. 146. Their unity of step and motion to the sound of the drum is in keeping with the sober breadth of masses. *Bigelow Collection. Age 84, date 1843.*
163. By HOKUSAI. Full color painting on silk mounted as a *Kakemono*. Subject, Yamato-dake no Mikoto, the famous prince of early Japanese legend. This is an illustration of the tendency of the later Ukiyoe to go back, for the first time in the history of Japanese art, to the motives afforded by the early traditions relating to Japan's imperial line. No doubt such matters had before been held somewhat too sacred for the touch of profane art; and it can hardly be said that a worthy dignity of treatment at the hands of the Ukiyoe stimulated rivalry among other schools. This is a fair specimen of Hokusai's last manner in its more finished work, the outlines of the figure being given in strong unhesitating touches. The evidently deliberate desire to hold colors together in strong *notan* masses, even where thick ink is not used, reveals Hokusai's consciousness of this grandest of his later qualities. The use of very dark washes of indigo blue to take the place of ink in the *notan* scheme, and the color value of the deep red flesh are well worthy of note. This picture was formerly reproduced in the "American Art Review" by Prof. Edward S. Morse, who afterward contributed it, together with the deer picture, No. 154 A, to the unrivalled Hokusai collection of Dr. Bigelow.

Bigelow Collection. Age 86, date 1845.

164. Painting on silk mounted as a panel. Subject: Fukurokuju, the tall-headed Genius of Longevity. Here we have the perfection of Hokusai's last manner in work of medium rapidity. It is neither a sketch like No. 160, nor full of detail like No. 168, but a serious work, of simple though fully deliberate execution. The very wide ink strokes melt into the color in splendid *notan* masses; and the color itself, strong and primary, blends perfectly with the brilliant *notan*. There is no shadow of weakness throughout the picture. It should be contrasted with No. 119, the perfection of Hokusai's work where breadth is lacking, and compared for difference of method in attaining breadth with No. 20, executed nearly forty years earlier. This extraordinary passage from an earlier to a later breadth across an interregnum of disintegration, is the unifying feature of Hokusai's almost unexampled career.

Bigelow Collection. Age 86, date 1845.

165. By HOKUSAI. Painting on silk mounted as a *Kakemono*. Subject: a group of storks. As No. 164 is the perfection of Hokusai's fifth manner in more rapid work, so is No. 165 in the line of his more deliberate execution. Here one can find minute touch enough in places where sharpness of line is desired, but never used in a way to break the splendor of the masses. Of these masses the *notan* breadth is not more extraordinary than the color scale of opaque white tinted to warmth of brown, and contrasted with blacks which, to speak paradoxically, seem penetrated with a fire of still blacker blues. A middle register of cool blue-grays and soft warm greens, with a sparing use of brilliant sharp reds cutting the white at salient points, completes a color passage which is certainly one of the noblest in the range of modern Japanese art.

Bigelow Collection. Age 87, date 1846.

166. By TAMEICHI the second, pupil of Hokusai, and probably the same man who has previously signed himself

"Hokusai the Second." The life of the latter is for the most part unknown, but there are paintings in existence, signed with his name, which are much in the style of this flower piece. Here, however, Hokusai's square seal, used in No. 165, has been employed. It is possible that Hokusai now resigned it to his pupil. Full color painting on silk mounted as a *Kakemono*. Subject: blossoms of the tree-peony, *botan*. This is a very distinguished painting with the large qualities of the Master, though slightly colder in color.

Bigelow Collection. Date about 1847.

167. By HOKUSAI. Painting on silk mounted as a *Kakemono*. Subject: wild hawk flying across the sun. This is a fine specimen of work to be compared with No. 155. The signature has the single character "*man*," and a new seal with the character "*hiaku*" (a hundred) is used, which in two shapes accompanies his work to the end. *Bigelow Collection. Age 88, year 1847.*

168. By HOKUSAI. Full color painting on silk mounted as a *Kakemono*. Subject: Chinese warrior, probably one of the heroes of the War of the Three States, in full armor standing on the prow of a ship. An island or cape rises above the mist in the background. This is a still more firmly conceived and delicately executed specimen of the Master's latest work than No. 163. Here there is no sign of the weakness of age; here the finish on face and hands may compare with that of his best. In spite of the cut-up design of the armor constructed in small pieces, the figure as a whole and the boat are conceived with much breadth; and the tone is tender and fine. It gives us Hokusai's latest triumph at an age when most men are superannuated.

Fenollosa Collection. Age 88, year 1847.

169. By HOKUREI, a late pupil of Hokusai. Painting on paper mounted as a *Kakemono*. Subject: the scene famous in story and drama of the unfortunate Endo who by mistake

had cut off the head of his sweetheart, Keisa, instead of that of her enemy. It is treated with the strong qualities of the Master's style, though the color is less tender. The maples weep tears of crimson leaves in sympathy for the shedding of innocent blood. Hokurei survived Hokusai for some years, and is one of the chief perpetrators of his style.
Bigelow Collection. Date about 1847.

170. By HOKUSAI. Rough painting of Fujisan upon a fan, now mounted as a *Kakemono*. A storm plays about the base of the mountain, as in Hokusai's prints.

Bigelow Collection. Age 89, date 1848.

171. By HOKUSAI. Painting on silk mounted as a *Kakemono*. Chinese figure gazing at an enormous waterfall. A child-attendant hides his face in awe behind the ample sleeve. The waterfall, as usual with Hokusai, is too hard in line; but the figures are interesting as examples of the Master's manner on the eve of his death.

Bigelow Collection. Age 90, year 1849.

172. By HOKUSAI. Painting on silk mounted as a low two-panelled screen. Subject: a flight of wild geese across the moon. Though the forms have the awkwardness of the Hokusai mannerism, the execution, whether in outline, wash, or delicate over-touches, is as tender and perfect as in his best days, and merits close study. The softness of the color-modifications of the ink is extremely beautiful. This is Hokusai's dying song of joy in the freedom of flight.

Bigelow Collection. Age 90, year 1849.

In *résumé*, it may be well to point out that from a Japanese point of view the finest and most typical of the paintings in this exhibition are numbered 1, 15, 20, 21, 23, 24, 25, 26, 37, 38, 55, 72, 118, 119, 120, 145, 146, 159, 164, 165, and 168. If from these one were still to select those which reach the very extreme of beauty, fulness, and power, they would be numbers 20, 119, and 145.

